The LIBRARY *of* CONGRESS
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Vol. 64, No. 3 March 2005

A Heavenly Craft

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JAMES H. BILLINGTON
Librarian of Congress

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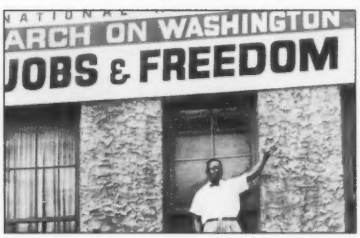

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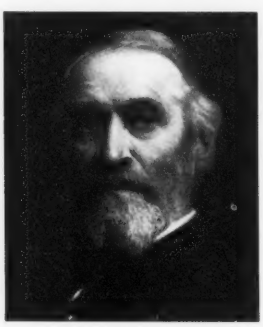

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On the Cover: Detail of a portrait of St. Stephen holding the palm of martyrdom and a stone, the instrument of his death, in a woodcut by J. Colomies, ca. 1550, in a volume containing Joannes Houden's poem of the life of Christ. The book is part of the Lessing J. Rosenwald Collection, the subject of a Library exhibition of woodcuts.

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Note to Readers: Some issues of the Library of Congress Information Bulletin are being published out of sequence during 2005 due to editorial and production considerations. We apologize for any inconvenience.

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'A Heavenly Craft'

Exhibition Features Woodcut in Early Printed Books

By DANIEL DE SIMONE

The Library of Congress has organized a special exhibition of 84 rare books from its Lessing J. Rosenwald Collection that are illustrated with woodcuts from the late medieval and early Renaissance period. Titled "A Heavenly Craft: The Woodcut in Early Printed Books." The exhibition explores the development in technique, composition, perspective and coloration of the woodcut as it evolved in Western Europe through examples from German, Italian, French, Spanish and Netherlandish printers, designers and woodcutters. "A Heavenly Craft" was made possible by the generous support of Arthur Ortenberg and Elisabeth Claiborne, the Long Island Community Foundation–Krasnoff Family Fund, Fred Krimendahl and Emilia Saint-Amand, and Mr. and Mrs. Henry J. "Bud" Smith. The exhibition opened at the Grolier Club in New York City on Dec. 8, 2004, for a two-month run. The final venue for the exhibition is the Bridwell Library at Southern Methodist University in Dallas. A digital version of the exhibition can be viewed on the Library of Congress Web site at ***www.loc.gov/exhibits/****.*

On display near the Library's vellum copy of the Gutenberg Bible—one of three perfect copies on vellum in the world—a new exhibition titled "A Heavenly Craft: The Woodcut in Early Printed Books" allows visitors from around the world to experience the evolution of the woodcut during the late 15th and early 16th centuries. In the 1450s, German printer Johannes Gutenberg (ca. 1400-1468) perfected a standardized system for printing with movable metal type. His invention can be credited for a revolution in the production of books and fostering rapid development in the sciences, arts and religion through the timely transmission of texts.

Although Gutenberg's invention increased the speed at which books were produced, the process of illustrating and illuminating early printed books remained a laborious task executed by hand. The development of the woodcut revolutionized the process by which books were decorated. By the late 1460s, printers found that they could combine woodcut blocks with metal type, and print text and images simultaneously. Use of woodcuts in printed books made it possible to print identical copies of illustrated books, resulting in a powerful explosion of visual information, ideas and knowledge throughout Europe.

Creating a Woodcut

To demonstrate the woodcut-making process, the Library's exhibition features a modern woodblock copied from an illustration of one of the rare books on display (Johann Schönsperger's "Passio domini Jesu Christi," printed in Augsburg in 1491). This woodblock was cut by Margaret Adams Parker, an Alexandria, Va., printmaker whose primary medium is the woodcut. She has a special interest in late

Christ is depicted washing the feet of the apostles in Johann Schönsperger's "Passio domini Jesu Christi," 1490

Opposite, Albrecht Dürer's magnificent "Saint Michael Fighting the Dragon," ca. 1511

medieval graphic arts, and some of her most important works are in the collections of the Library of Congress.

Parker's modern woodcut is made of poplar, a hardwood used by most woodcut artists today. In the 15th century, artists used wood from fruit trees, especially pear trees, because of the strength of the wood's grain. These hardwoods would not split when cut with a knife and could withstand the pressure of the printing press. Hundreds of legible images were produced before a new block had to be cut.

Parker executed the woodcut by transferring a copy of the original image onto the block and cutting away all the wood surrounding the lines, leaving the image in relief. She then inked the lines, placed paper on top of the block, and put the woodblock through the press. She made two woodcut prints from the newly cut woodblock. The first is printed in black ink to demonstrate the transfer of the inked lines of the block to the paper. The second print is hand-colored with watercolor wash to demonstrate how this technique can enhance the print's readability while adding a decorative touch to the page.

Illustrations depicting the first six days of creation highlight the Book of Genesis in "Biblia Italica," published in Venice, 1494.

Exhibition Highlights

The exhibition examines various national styles and influences. Included are examples from German, Italian, French, Swiss, Spanish and Netherlandish woodcut designs from the mid-1460s to the late 1520s. During these six decades, medieval traditions gave way to the emerging humanistic style of the Renaissance. This can be seen quite clearly in the early examples used to illustrate German and Italian books.

Since the art of printing with movable type was invented by Gutenberg in the city of Mainz, it is no surprise that the earliest woodcuts to appear in printed books are of German origin and reflect what came to be known as the northern European style. The earliest examples of German woodcuts in the exhibition are characterized by thick contour lines that outline the design, along with a great deal of white space. The images contain very little detail, with almost no ornamentation, no sense of perspective and only a single line border containing the central image.

Although simple in compositional format and execution, the content or message of early woodcut designs was usually expressed clearly. A parable from the life of Christ, an Old Testament story, a fable or a sign from the zodiac were subjects that were well-known in the medieval world, and a simple representation of such an image was well understood to a 15th century audience.

During the latter part of the 15th century, northern European woodcut artists experimented with their designs by adding detail in the form of repetitive parallel lines or shading. This innovation gave the image depth and perspective and can be clearly seen in the way vestments and clothing were delineated. But for the most part, medieval traditions prevailed, and the uniformity of the figures and the one-dimensional image predominated.

This all changed when German artist Albrecht Dürer transformed the woodcut by applying his theories of proportionality and perspective and his understanding of Italian composition format to the woodcut design. By adding detail in the form of varied parallel lines of different thicknesses and lengths, cross hatching, individual facial characteristics and a realistic presentation of the physical nature of man, Dürer transformed medieval woodcut design. His new style not only influenced woodcut design north of the Alps, but it set a benchmark that would challenge designers and cutters throughout Italy and France in the first decade of the 16th century.

A comparison between the image of "Saint Birgitta and Her Acolytes" from the Lubeck edition of "Revelationes" (created by an anonymous woodcut artist and printed in 1492) and the same image rendered by Dürer demonstrates the transition from medieval to Renaissance design. The image from the medieval period depicts St. Birgitta seated on a throne passing copies of her book to nuns and monks stationed at either side of her chair. Christ and the Virgin are set above the saint, floating in a cloud that is rendered like a flowing ribbon in space. The figures in the woodcut are all uniform in design, static in posture, and well-ordered in format, yet are hardly distinguishable from one another in facial and physical characteristics. There is some light shading created by the use of parallel lines, but the image is essentially cut in outline, with its contours and interior lines of a similar thickness and length.

By comparison, a woodcut design of the same image by Dürer, printed in Nuremberg in 1500 for the Koberger edition of the "Revelationes," renders the portrait of "Saint Birgitta and Her Acolytes" as an active, multidimensional representation of the scene.

In Italy, woodcut design began to exhibit highly stylized characteristics in

The vision, transmigration and ecstasy of Beatrice as she ascends to paradise is illustrated in a woodcut from the opening of "Paradiso" from Dante's "La Commedia divina" ["The Divine Comedy"], 1491

the late 1480s and early 1490s. Having developed from the German model, earlier woodblocks were usually cut in outline with little ornamentation or embellishment, but by the third decade after Gutenberg's invention, Venetian and Florentine styles began to emerge. Innovative compositional formats, the use of color and the emphasis on the human body—all hallmarks of Italian Renaissance art—began to make their way into woodcut design.

Venetian woodcuts of the last decade of the 15th century, like Italian woodcuts in general, are distinguished by a number of characteristics. Venetian woodcuts exhibit a freedom of line that emphasizes the naturalness of the human figure and the ease with which it is set in motion. Some images are more effective in conveying this quality, but the folds of clothing, facial features and expressiveness in the action of the hands are characteristics common to

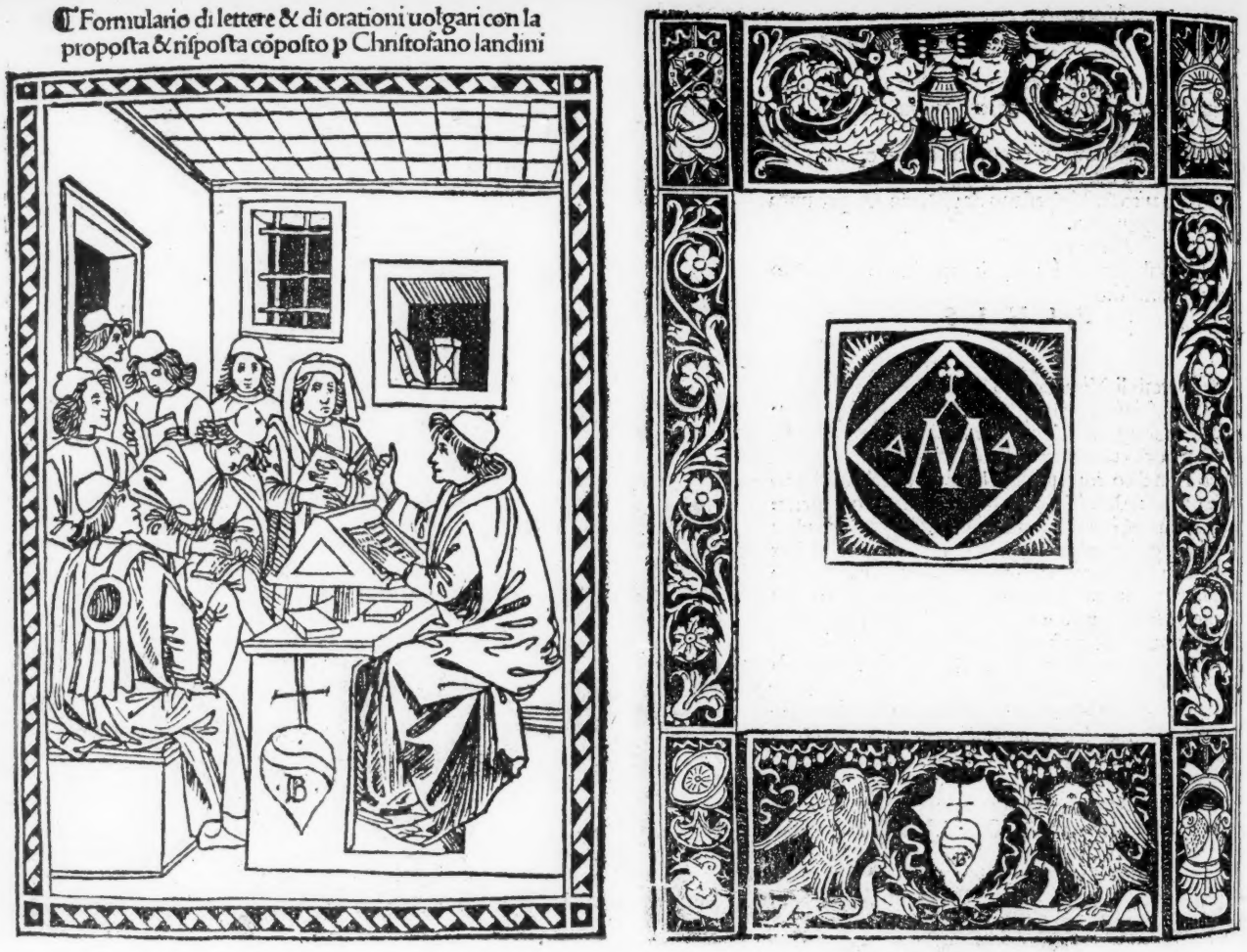
Opposite, St. Birgitta bestowes her revelations on a group of monks and nuns in a woodcut from an edition of "Revelationes," 1500

the Venetian cut. In addition, the four-part architectural border that frames the image gives the woodcut a monumental quality, a stylistic choice that comes directly from Venetian paintings of the period.

The Venetian woodcut illustrated here is from the 1491 edition of Dante's "La Commedia divina," printed by Bernardinus Benalius and Matteo Capcasa. It illustrates the beginning of the "Paradiso," the third book of Dante's classic work, and translates into pictorial form his account of Beatrice's vision, transmigration and ecstasy as she ascends from earth to paradise. The woodcut designer composes his image around the contemporary motif of the universe, following the medieval concept of the structure of the world, where the earth is at its center and spheres radiate out in concentric circles.

The success of the woodcut exhibited here lies in the designer's ability to adapt the concept of the medieval worldview to Dante's account of Beatrice's passage to heaven. By depicting Beatrice's passage from earth—through the circles of water, wind and fire, up through the spheres of the seven planets signified by the zodiac signs—and into the realm of the "ethereal sphere"(represented by the stars in the upper right), the artist renders the idea in a manner that was understood by the contemporary viewer. The complex composition, the finely cut lines, the expressive manner in which the characters are rendered and the monumental design of the scene are all part of Venetian style. By the end of the 15th century, classical elements emphasized by the Paduan school of painting were to be found in the Venetian woodcut. Heavy shading and very fine lines were incorporated into the design to provide depth and tone to the image. The Venetian style dominated Italian woodcut design and had significant influence on all emerging woodcut styles in Western Europe throughout the 16th century.

The Florentine woodcut book evolved into two distinct styles from 1490 to 1508. Both these styles were firmly based on the example of Florentine painters. One



The first two pages of "The Master and His Seven Students," a secretarial and letter-writing manual from Florence, 1492, by Christoforo Landino, with woodcuts by Antonio di Bartolommeo Miscomini

was a more dramatic style influenced by Botticelli, Filippino Lippi and Donatello. The second style, which emphasized a more epic form, found its inspiration in the work of Ghirlandaio, Filippo Lippi and Verrocchio. In both cases there is an emphasis on vigorously drawn lines, balanced composition, and careful draftsmanship and cutting.

"The Master and his Seven Students" from Christopher Landino's edition of "Formulario di Lettere," printed in Florence by Antonio di Bartolommeo Miscomini in 1492, exemplifies a masterpiece of Florentine style. The subject of the teacher with his students was a common motif used in Italy to illustrate educational or scientific books of the period, much the way portraits of saints were used for religious tracts or images of thinkers at their desks appeared in humanist writings. What distinguishes this rendering of the subject from other contemporary examples is the expressive way in which the teacher and his students are set in motion, all perfectly comfortable in their environment. One student is taking notes, another is reading, four are paying close attention to the teacher and one is entering the room. The teacher is poised to make his point and his eyes are directed at the students. His arm is raised, his finger is pointed, and in the next moment he will utter the pearls of wisdom his students have been waiting to hear. This dramatic scene is captured by an artist whose consummate skill at drawing and composition is perfectly matched by a woodcutter who is capable of creating fine line cuts that translate expression and motion in a natural and convincing manner. This is the essence of the best of the Florentine woodcut.

As one looks more closely at the woodcut, other Florentine characteristics emerge, including the use of a border to frame the event. In this case, a thin black border decorated with a ribbon pattern frames the woodcut. This is a very common pattern, as are dart, floral or chain borders. Two other characteristics that distinguish Florentine woodcut design are the simple contour lines that elucidate the content of the image and the sensitive physical representation that depicts human expression.

Renaissance style, as it developed in paintings, sculpture, illumination and the woodcut, transformed national styles throughout Europe. French, Swiss, Spanish and Netherlandish style eventually absorbed various elements of German and Italian design, yet the former quickly emerged with many of their own traditions intact. As the 16th century progressed, these distinguishing characteristics ultimately influenced both taste and technique all over Europe as trade and travel opened national borders to the cultural creation of their neighbors.

Rosenwald and Dyson Perrins

The books on display were formerly owned by British collector Charles William Dyson Perrins (1864-1958), heir to the Lea and Perrins fortune, who sold them at auction in 1946 and 1947. The Dyson Perrins sales were among the first important book auctions to take place after World War II and attracted many prominent American book buyers, including Lessing J. Rosenwald (1891-1979). Rosenwald, then retired chairman of Sears, Roebuck and Co. and a noted philanthropist and collector, purchased 84 titles at the sale and was its most important buyer.

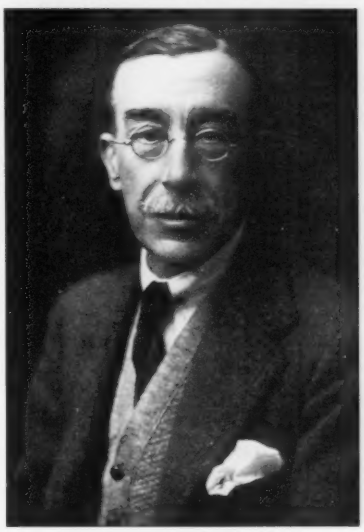
The inspiration for the Library's exhibition of early printed books was the discovery of a set of auction catalogs in the Lessing J. Rosenwald archives. The set is Rosenwald's marked copy of the auction sale of Dyson Perrins' collection of illustrated books. The catalogs were marked in Rosenwald's hand in purple pencil, as was his custom, and contained questions about the condition of the books and bid information. Buyers' names, sale prices and condition reports are noted in the hand of Rosenwald's agent, who previewed the books in London and attended the sale. The catalogs document a significant event in the history of international book collecting and in the formation of Rosenwald's outstanding collection of early illustrated books.

Dyson Perrins had a passion for English porcelain as well as for illuminated manuscripts and books. The noted English collector and philanthropist decided to sell his collection of books, many of which he had owned for nearly 50 years, to save the financially troubled Royal Worcester Porcelain Factory. To avoid bankruptcy after the devastation wrought by the war, the 18th century firm needed capital. The monies raised by the sale of Dyson Perrins' collection of books in 1946 and 1947 stabilized the porcelain manufacturer and saved for the English people one of the few remaining companies that had survived from the early years of Great Britain's industrial revolution.

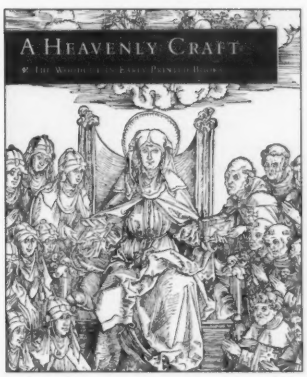
Rosenwald, like Dyson Perrins, was not only a formidable collector but also an important philanthropist. In 1943 Rosenwald signed the first in a series of deeds of gift that divided his collection of illustrated books and prints between the Library of Congress and the National Gallery of Art. Paul Needham, librarian at the Scheide Library at Princeton University and internationally renowned Gutenberg scholar, called Rosenwald's gift "one of the great acts of cultural philanthropy in the history of the United States." It helped establish the Library of Congress as one of the greatest repositories of woodcut-illustrated books and a center for research on the subject of book illustration.

After Rosenwald's death in 1979, his book collection of 2,653 titles and much of his personal archives and reference library were delivered to the Library of Congress. Fred Goff, former chief of the Rare Book and Special Collections Division, called the Rosenwald Collection "the jewel in the crown" of the Library of Congress. ◆

Daniel De Simone is curator of the Rosenwald Collection in the Rare Book and Special Collections Division of the Library of Congress. He is also curator of the Library's exhibition "A Heavenly Craft: The Woodcut in Early Printed Books."



Above, benefactor Lessing J. Rosenwald; below, collector Charles William Dyson Perrins



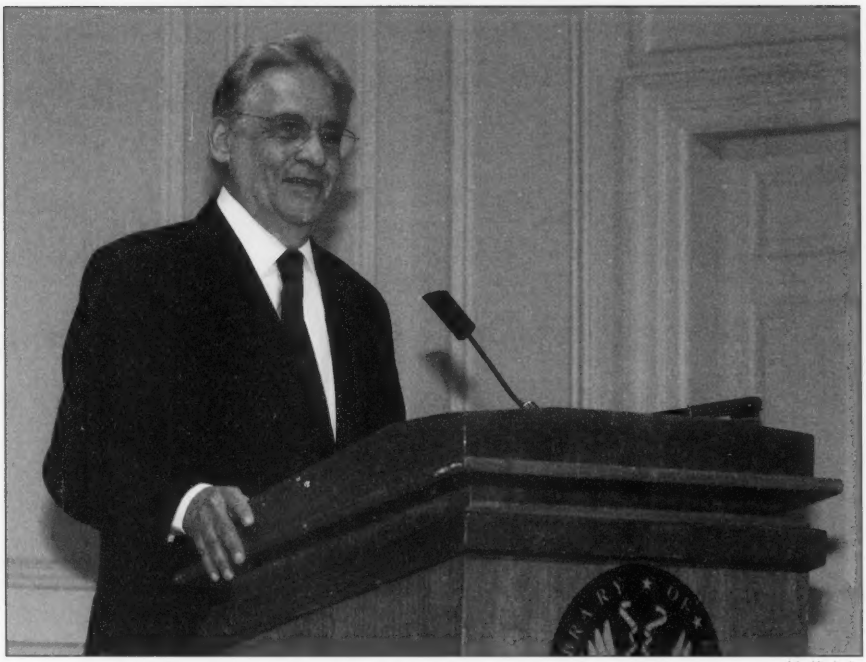
"A Heavenly Craft" Exhibition Catalog Available

"A Heavenly Craft: The Woodcut in Early Printed Books" is accompanied by an illustrated catalog of the same title that explores the themes of the exhibition. Along with full descriptions of each item in the exhibition, it includes scholarly essays by noted experts in the field of early printed books, medieval manuscripts and old master prints. The essays are by Paul Needham, Scheide Librarian at Princeton University; Lilian Armstrong, Mildred Lane Kemper Professor of Art at Wellesley College; and Daniela Laube, specialist in old master woodcuts and engravings. The 224-page catalog with 100 illustrations is available for $50 in hardcover and $35 in softcover at major book stores and through the Library of Congress Sales Shop at (888) 682-3557 or **www.loc.gov/shop/**.

The catalog and an all-day symposium held at the Library on April 21 were supported by generous gifts from the Fellowship American of Bibliophilic Societies (**www.fabsbooks.org**); Jonathan A. Hill, Ray and Lorraine Perryman, The Berkley Foundation Inc., Donna L. and Robert H. Jackson and The Gladys Krieble Delmas Foundation.

Sociologist, Scholar, President

Cardoso Argues for Democracy Among Nations



John Harrington

Former Brazilian president Fernando Henrique Cardoso spoke at the Library on the subject of international democracy on Feb. 22.

By DONNA URSCHEL

Fernando Henrique Cardoso, president of Brazil from 1994 to 2002, in a major Library of Congress address criticized the recent unilateral direction of U.S. foreign policy and emphasized the need for the United States to participate, even lead the way, in global democratic governance.

In a scholarly, inquisitive manner, Cardoso questioned how the United States could promote democracy within nations, such as Iraq and Afghanistan, but not among nations, through organizations such as the United Nations and other deliberative entities. "What is the reason for this contrast between democracy being ever stronger as a form of governance inside nations and being, on the contrary, increasingly curtailed, restricted, reduced as a model of global governance?" he asked.

On Feb. 22 Cardoso delivered the fourth annual Henry Alfred Kissinger Lecture at the Library. He examined the recent bent of American unilateralism, the state of modern democracy and, at the end, engaged in a humorous and charming question-and-answer period. Kissinger attended the lecture, which drew a large audience in the Library's Coolidge Auditorium.

"On the world stage, there is little collective deliberation," said Cardoso, who is a sociologist as well as a politician. Unilateralism, he said, seems to be the rule in an agenda dominated by security concerns and the fight against terrorism.

"Unilateralism in Iraq is the bluntest example of an isolationist trend in U.S. foreign policy, whose signs were already visible long before the strikes of 9/11," Cardoso said. He cited examples of the trend: the United States' refusal to sign the Biodiversity Convention and an attempt to seriously undermine the Kyoto Protocol on Greenhouse Gas Emissions; the refusal to sign the treaty creating the International Criminal Court, in which alleged criminals such as Saddam Hussein might have been tried with due process of law; and the lack of compliance with International Humanitarian Law in connection with the treatment of war prisoners suspected of terrorist activities.

Cardoso asked, "How can one proclaim the victory of democracy and freedom to be the most important goal in the world and try, at the same time, to disrupt the only mechanisms in place for democratic global governance? Can fragile, national democracies survive without appropriate international institutions and rules?"

He also asked whether transborder issues, such as climate change, chronic disease, drug trafficking and the fight against terrorism, can be satisfactorily dealt with in the absence of a global, rule-based, democratic governance framework.

Cardoso said the best way to protect nations, or the state system, is "to strengthen simultaneously the institutions and principles required for a truly global democratic governance." A better-run world would result in states that could operate effectively as democratic entities.

"And here, may I insist on one point: without the full involvement and without the leadership of America, there can hardly be any global democratic governance. For, due to its economic and military might, due to its cultural influences and power of attraction, due to its traditions and history, the United States still is an example and a beacon for millions of people everywhere," Cardoso said.

Cardoso examined the "changed reality of democracy." He said democracy must "live up to concrete expec-

tations of the population. It has to deliver better living standards for all. Otherwise it will fail in the long run."

According to Cardoso, the voter today is different. "The voter does not identify himself solely with the ideas of any political party. Citizens today have multiple interests and identities. They may be either workers or 'bourgeois,' but equally relevant to them is their ethnic origin, their age group, their religious creed, their sexual orientation, their consumption patterns and their lifestyles."

He explained, "This allows for multiple and overlapping identities and for layers of individual or group aspirations moving in different directions. Nationalities, for example, do not have the same importance they once had. A Portuguese may be a national from Portugal, but he or she is also a European and is interested in how decisions in Brussels affect his or her life."

John Harrington

Cardoso speaks with former Secretary of State Henry Kissinger, at left, in whose honor the annual lecture is given.

Cardoso said modern democracies must meet the challenge of adapting to the rapidly changing world. "What we know is that democracy will remain a vigorous movement in each nation as long as it promotes the advancement of the collective well-being, while, at the same time, taking due care of specific demands resulting from the multiple identities people adopt today."

While democratic governance can easily be achieved within a nation, there is a need for it among nations, he said. "Democracy is still largely confined to the reality of individual nations. This is something which I have difficulty accepting," said Cardoso.

He lamented the unilateral international direction of the United States in its "preemptive attack doctrine used for the first time against Iraq, without a clear mandate from the United Nations and in conflict with international law."

Cardoso said, "This attitude by the current U.S. administration represents a denial of all existing machinery and law for dealing with threats to international peace and security. This machinery was put in place after World War II, at the leadership of America, and it has served America well in the past, including the first Gulf War in '91."

He continued, "There seem to be no heirs to the legacy left by extraordinary and successive generations of American leaders who had an internationalist mindset. Wilson, Roosevelt, Truman, Kennedy, Nixon, Carter, Reagan, George Bush, Clinton, to name just a few, all of them, in their own way, had a clear sense of the importance of the leadership of the U.S. in the world. Yet they were prepared to defend American interest using the available international institutions and legal framework."

Nonetheless, Cardoso said, Latin America and the United States are closer today, and they share not only a common attachment to the values of democracy but also the common daily practices of democracy. "It is also the wish of Latin America that our shared commitment to democracy be complemented by the engagement of our countries in advancing towards a truly democratic international order. This certainly requires the active participation of the United States."

During a brief question-and-answer period, Cardoso won over the crowd with anecdotes of his experiences in Europe and his friendships with other Latin Americans. One person asked whether the distant relationship between Brazil and Mexico could be more integrated and if hemispheric integration was possible. Cardoso, who said further integration is definitely possible, related how, as a student in France, he realized he had more in common with Spanish-speaking Latin Americans in France than with the French. "Our sense of humor is similar. We play football. We are better."

An audience member also asked, "You seem to be rather disapproving of unilateralism and yet do you think democracy would have been forwarded in the Middle East without it?" Cardoso said the end result, the elections in Iraq, is positive, but it would have been achieved better and easier if the United States had more support around the world.

Another question: "Too often the United Nations and international donor organizations ignore democratic movements in repressive countries simply for security reasons and do not pursue the democratic idealism. Can you explain the contradiction?" Cardoso said that was true and some aspects of the United Nations need to be reformed. ◆

Donna Urschel is a freelance writer in the Washington, D.C., area.

African American History Keynote

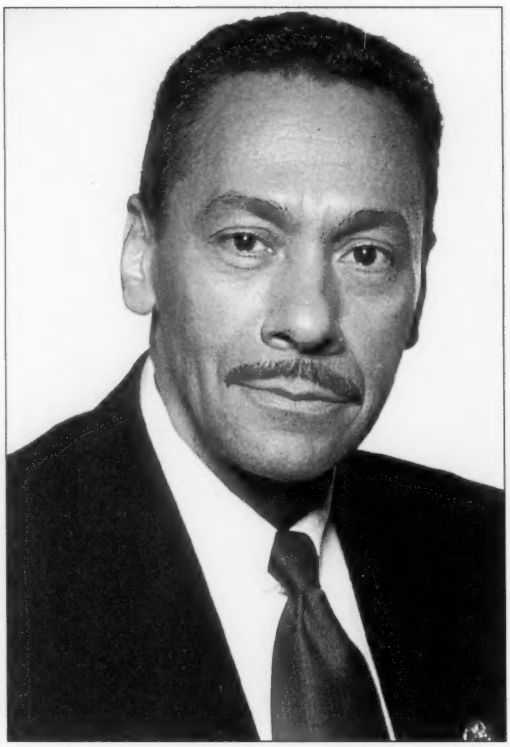
Rep. Watt Promotes Black Caucus Agenda

By CHARLYNN SPENCER PYNE

Rep. Melvin L. Watt (D-N.C.), the new chairman of the Congressional Black Caucus, in a keynote address at the Library for African American History Month promoted the caucus agenda—to eliminate disparities between black and white Americans.

Although African American History Month is a time to celebrate the achievements of African Americans and acknowledge anger about their past, it is also appropriate to assess the future, he said. "It's for that reason that the Congressional Black Caucus has gone back to basics to focus our efforts and our unity on our historical mission—closing and eliminating disparities that exist between black and white Americans in every aspect of life. In doing so, we're not focusing on the causes of the disparities."

Invited to the Library by the African American History Month Planning Committee, Watt spoke on Feb. 15 before a standing-room-only crowd of Library and congressional staffers and community members ranging from schoolchildren to senior citizens.



Rep. Melvin Watt

Watt was sworn in as Congressional Black Caucus chairman in a Great Hall ceremony on Jan. 4. Dedicating his speech to the black men and women who had endured slavery, the congressman discussed the joy of celebrating the historical achievements of African Americans and the anger evoked in reflecting on slavery and its aftermath.

"In 1905, 100 years ago, 29 courageous men, led by Dr. W.E.B. Du Bois and William Monroe Trotter, met in Niagara Falls, Canada, to commit to uplifting the lives of people of the African Diaspora," Watt said.

"The theme for this year's Black History Month is 'The Niagara Movement,' in honor of that famous meeting, its location and the mighty tide of protest the group promised to unleash if America did not meet its call for full civil liberties, the abolition of racial discrimination and the recognition of political rights for black Americans," Watt noted.

While preparing for his Library speech, Watt said, he became "quite angry" as he reviewed the powerful 2003 HBO production of "Unchained Memories: Readings from the Slave Narratives," which was based on slave narratives collected during the 1930s by the Federal Writers' Project of the Works Progress Administration and deposited in the Library in bound volumes in 1941. (For more information about the narratives, see **http://memory.loc.gov/ammem/snhtml/**.)

"Allow me to suggest that each of you, if you haven't already done so, obtain a [video] copy [of the film] and devote the 75 minutes needed to watch it," he said. The documentary had its premiere at the Library of Congress before the Congressional Black Caucus on Feb. 7, 2003, and was shown for the staff on Feb. 24, 2003. The companion book is available from the Library's online Sales Shop at **www.loc.gov/shop/**.

Besides remembrance of the past and celebration of those who moved on to success, Watt said Black History Month is "also about the future—a time to assess and acknowledge that there are miles and miles and miles to go before we sleep in the promised resting place of equality."

For that reason, he said, the Congressional Black Caucus will focus on the future and remedies for disparities between blacks and whites. "We know that whether these disparities are the result of the racism, bigotry and prejudices of history or simply of present-day inattention and insensitivity, the results are the same. They deprive African American citizens disproportionately of the promise of equality ... and of the opportunity for every American to reach his or her full potential," he said.

In conclusion, Watt emphasized: "Black History Month must never be only about remembering the past. It must always also be about using the lessons of the past to improve the future. I hope you will see fit to join in supporting the agenda of the Congressional Black Caucus and help us use this month as the launching pad to demand that our country close and eliminate disparities." ◆

Charlynn Spencer Pyne is editor of Library Services News.

Voices of Civil Rights

U.S. Civil Rights Movement Is Subject of Exhibition

"Voices of Civil Rights," a Library of Congress exhibition featuring personal stories and images from the civil rights era in the United States, draws from the individual accounts, personal stories, oral histories and photographs collected by the Voices of Civil Rights project, a collaborative effort of AARP, the Leadership Conference on Civil Rights (LCCR) and the Library of Congress.

With a theme of "ordinary people, extraordinary stories," the Voices of Civil Rights project was launched last summer to create the world's largest permanent repository of firsthand accounts of the civil rights movement. The AARP and the Leadership Conference on Civil Rights began collecting this material from people of diverse backgrounds during the Voices of Civil Rights bus tour, which began in Washington, D.C., on Aug. 3, 2004. This 70-day tour through 22 states and 39 cities followed part of the route of the 1961 Freedom Rides to Jackson, Miss., and then proceeded to other historic civil rights sites. The photographs accompanying the oral histories were taken during the bus tour by award-winning photojournalist Lester Sloan.

Russell Lee

Man drinking from a segregated water cooler in an Oklahoma City streetcar terminal in Oklahoma City, July 1939

Made possible by the generous support of AARP, the exhibition celebrates the donation of more than 4,000 of these oral histories to the Library of Congress, which will house the recordings permanently and make them available to researchers studying this period in American history. Taken as a whole, these stories make up a broad mosaic of the quest for freedom and equality in America.

"We are delighted to present selections from these firsthand accounts of the struggle for civil rights during the 20th century," said Librarian James H. Billington. "This material will complement our extensive collection of civil rights material and add to our ever-growing collection of oral histories, which provide unique insights into different facets of the American experience."

The Library houses the most comprehensive civil rights collection in the country, including the original documents of the organizations that led the fight for civil liberties—the National Association for the Advancement of Colored People (NAACP), the National Urban League, the Leadership Conference on Civil Rights, the Brotherhood of Sleeping Car Porters, the microfilmed records of the Southern Christian Leadership Conference, the Congress of Racial Equality (CORE) and the Student Nonviolent Coordinating Committee (SNCC), as well as the personal papers of Frederick Douglass, Booker T. Washington, Roy Wilkins, Thurgood Marshall, Robert L. Carter, A. Philip Randolph, Bayard Rustin, Arthur Spingarn, Patricia Roberts Harris, Edward W. Brooke and Joseph Rauh.

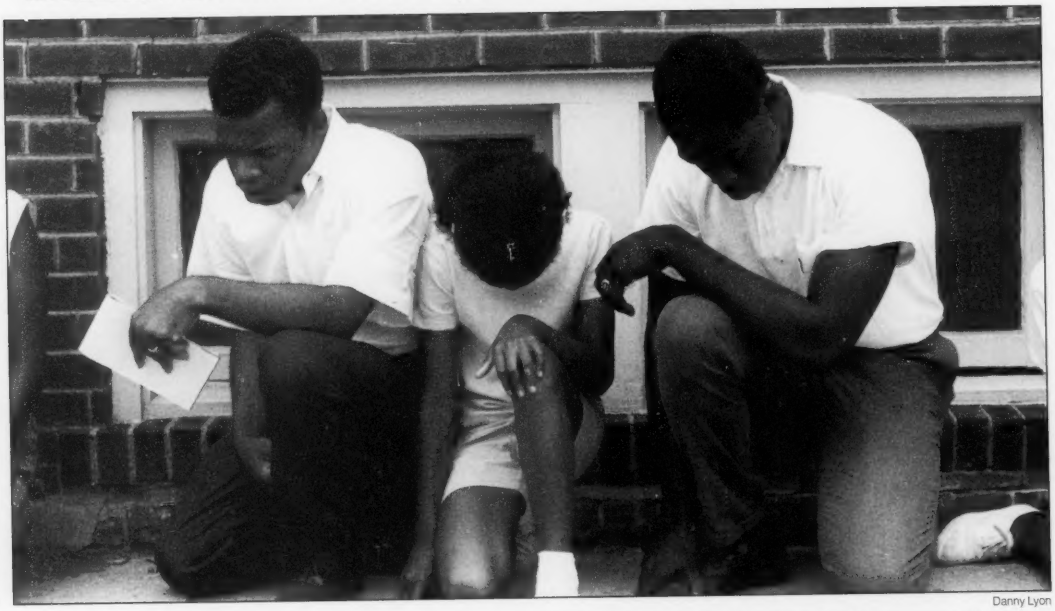
The exhibition features 20 oral histories and 17 photographs taken during the Voices of Civil Rights bus tour. In addition, the exhibition includes more than 30 vintage photographs and posters drawn from Library of Congress collections, such as the Farm Security Administration Collection, the New York World-Telegram & Sun Collection and the Visual Records of the NAACP. The work of individual photographers such as Danny Lyon are also included. The photographs illustrate events such as the 1960 Greensboro, N.C., lunch counter sit-in, the 1963 16th Street Church bombing in Birmingham, Ala.; the 1965 Selma-to-Montgomery march; and the deaths of civil rights leader Medgar Evers and Viola Liuzzo. The posters portray civil rights leaders F.L. Shuttlesworth, John Lewis, Martin Luther King Jr. and Cesar Chavez.

The exhibition also features two audiovisual kiosks. One

kiosk shows the "Voices of Civil Rights" bus tour video produced by the History Channel and narrated by actor Danny Glover. The video shows scenes from bus tour events at the different historic sites around the country. The second kiosk shows oral history excerpts from "Save Our History: Voices of Civil Rights," the History Channel documentary that premiered on Feb. 12.

Those interested in contributing their personal stories about the civil rights era may visit the project's Web site at **www.voicesofcivilrights.org**.

The exhibition is also is accessible on the Library's Web site at **www.loc.gov/exhibits/civilrights/**. ◆



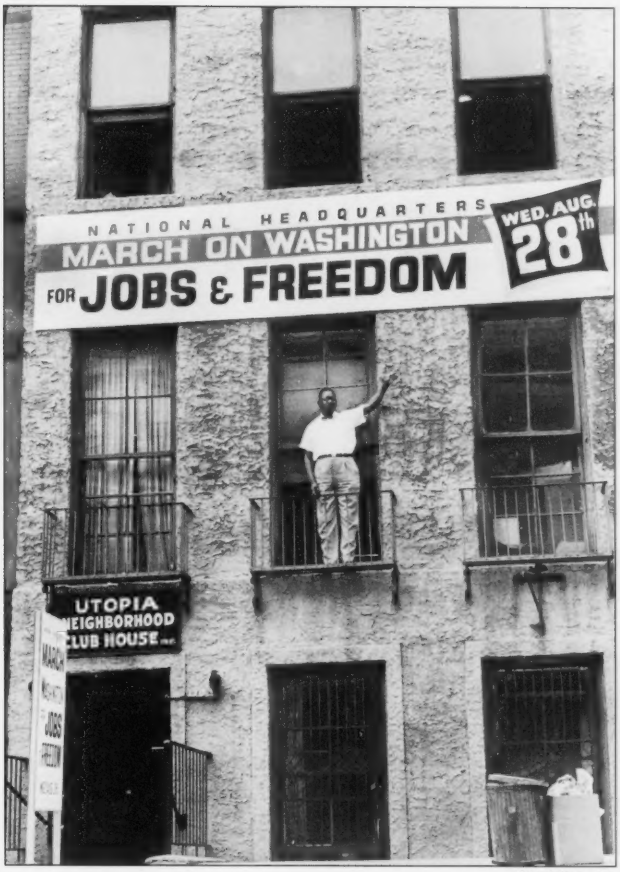
Danny Lyon

Civil rights leader John Lewis (today a congressman from Georgia), left, and others pray during a demonstration, ca. 1963.

GARMENT CENTER LABOR RALLY
TO PROTEST • MURDER OF EMMETT TILL and • RACIST TERROR IN MISSISSIPPI
TUESDAY, OCT. 11th at 12 Noon
Sponsored • DISTRICT 65 • R.W.D.S.U. • C.I.O.
by • NATIONAL ASSN. ... ADVANCEMENT of ... COLORED PEOPLE
CROSS

Layne's Studio, New York City

A street rally in New York City, Oct. 11, 1955, was sponsored by the NAACP and the District 65, Retail, Wholesale and Department Store Workers Union to protest the slaying of Emmett Till, a black teenager shot while visiting relatives in Mississippi.



Orlando Fernandez

United Press International Telephoto

Clockwise, from top left: labor leader Cleveland Robinson, on the second floor balcony of the National Headquarters of the March on Washington, which was located in Harlem; a pair of muddy shoes underscores the weariness following the 1965 march from Selma to Montgomery, Ala., with the state capitol in background; participants in the Selma march

Peter Pettus

'Never Forgotten, Never Repeated'

Voices of Civil Rights Are Heard at Library Event

By AUDREY FISCHER

"Some history should never be forgotten and never repeated," said Librarian of Congress James. H. Billington during a recent event marking the Library's acquisition of the Voices of Civil Rights collection.

On March 17 William D. Novelli of AARP and Wade Henderson of the Leadership Conference on Civil Rights officially presented the Library with a collection of 4,000 oral histories from the civil rights movement [see related story on page 65]. Taken as a whole, the Voices of Civil Rights collection documents the nation's collective experience during this turbulent period in U.S. history.

Moderated by Andrea Roane, television news anchor of WUSA, Channel 9 in Washington, the event included videotaped congratulatory messages from Bishop Desmond Tutu and former South African president Nelson Mandela. Both leaders noted the parallels between their fight for human rights and the struggle for racial equality in the U.S.

John Harrington

Sister Antona Ebo, who faced angry police, dogs, billy clubs and fire hoses in Selma in 1962, examines a display of her story in the Voices of Civil Rights exhibition at the Library.

The Voices of Triumph Choir of the Alfred Street Baptist Church in Alexandria, Va., provided a fitting melodic backdrop to an evening about voices. But the real stars of the evening were the individuals who contributed their personal stories to the collection.

Some, like Sister Antona Ebo, were in attendance at the Library's event. A Franciscan Sister of Mary, Ebo marched for voting rights, in Selma, Ala., in 1962, with an interfaith delegation.

Others, like Geneva Craig, Mario Bustos and Kay Golden, had their personal stories read aloud to the audience, while Levi Frazier of Memphis, presented his own story.

"When I was 10 years old, my mother took me to a march at First Tennessee Bank because the bank did not hire black people in any positions, aside from maintenance," read Frazier. "During the march, a white teller came out to go to lunch and said, very sincerely, 'I hope you get what you want.' It was then I realized that there were some white people who were caught up in a racist society who were not racist," said Frazier, who would grow up to write a stage play about the civil rights movement for the annual King Day celebration in 2003 at the National Civil Rights Museum in Memphis.

Geneva Craig was a teenager in the early 1960s. "When the civil rights movement came to Selma, Ala., I was ripe for action, to be involved and to make things change," according to her story, which was read to the audience by Laurette Davis. Jailed many times for her protests against discrimination, she learned to dress in layers for an extended stay and to "decrease the pain you felt when you were cattle-prodded or smacked by a billy club."

Mario Bustos was a Mexican American citizen who experienced discrimination during the civil rights era. As a college student, he was sabotaged on his summer job by permanent workers who resented him. His story was presented to the audience by Quique Aviles.

"They damaged my work, unplugged my welder, poked me with hammers, rushed me and then criticized me for being slow." He was angry and wished to retaliate, but instead he prayed. "I was a Christian and had been taught nonviolence and forgiveness toward our enemies."

His approach worked. By the end of that summer, his fellow employees told him he was a good worker and welcomed him to come back and work with them. "I thank God for reminding me to pray and to follow the teachings of Christ and Dr. King in practicing love, forgiveness and nonviolence. This is the message I have taught my three sons and and now teach in the congregation that I pastor."

Kay Golden experienced the civil rights movement from the other side of the lunch counter. Her story was presented to the audience by Deb Gottsman. A waitress at Howard Johnson's on Interstate 85 in Charlotte, N.C., Golden wondered what would happen if the Freedom Riders—black and white—came to the restaurant and demanded to be served. All but the most senior waitress, Pat, agreed they would serve them. When the moment arrived, Pat stepped forward with trepidation, but shortly thereafter declared, "It's OK, they're nice." After receiving a nice tip from the group, Pat was able to see that "they were not troublemakers, just people wanting to eat."

These moving stories and thousands of others are accessible at the Library of Congress or online at **www.voicesofcivilrights.org**. An online presentation of selected stories and vintage photographs from the Library's extensive civil rights collections is accessible on the Library's Web site at **www.loc.gov/exhibits/civilrights/.** ◆

Audrey Fischer is a public affairs specialist in the Library's Public Affairs Office.

New Online at the Library

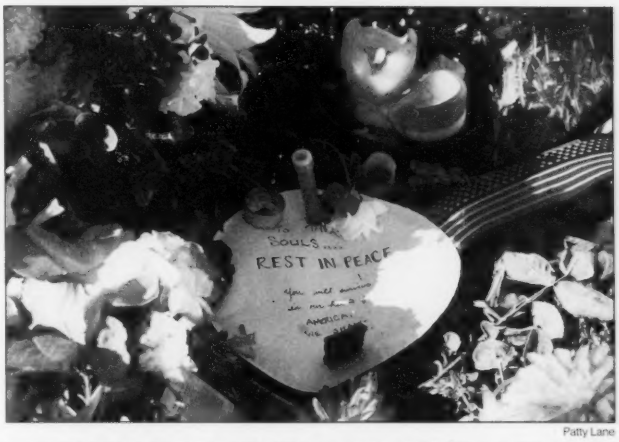
Reactions to September 11

The heartfelt reactions, eyewitness accounts and diverse opinions of Americans and others in the months that followed the terrorist attacks on the World Trade Center and the Pentagon and the downing of United Airlines Flight 93 are the subject of a new online presentation, "The September 11, 2001, Documentary Project," available at **http://memory.loc.gov/ammem/collections/911_archive/**.

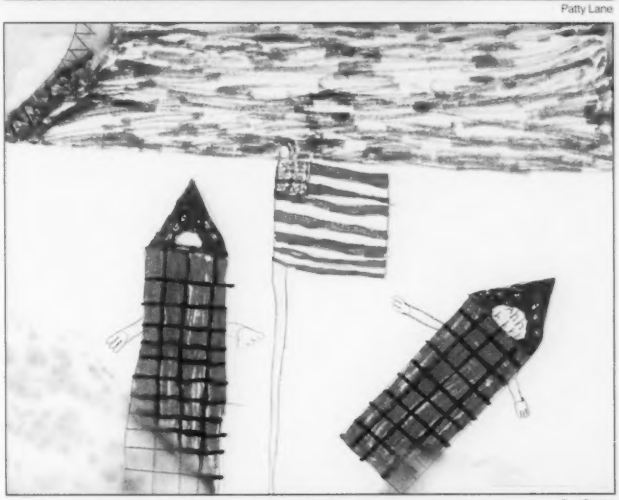
Patriotism and unity mixed with sadness, anger and fear are common themes expressed in the sound and video recordings, written narratives, poetry, photographs and drawings that comprise this online presentation, which is one of more than 125 thematic collections in the American Memory Web site (**http://memory.loc.gov/**).

The day after the attacks, the American Folklife Center in the Library of Congress called upon the nation's folklorists and ethnographers to collect, record and document Americans' reactions. This project is modeled on a similar initiative, conducted 60 years earlier, under folklorist Alan Lomax of the Archive of American Folk Song. On Dec. 8, 1941, Lomax sent a telegram urging folklorists around the United States to collect and record man-on-the-street reactions to the bombing of Pearl Harbor and the subsequent declaration of war by the United States. These field recordings were sent to the Library of Congress, where they were used in a series of radio programs that were distributed to schools and radio stations around the country. This unique documentary collection is still housed at the American Folklife Center and is featured in the American Memory collection "After the Day of Infamy: Man-on-the-Street Interviews Following the Attack on Pearl Harbor" at **http://memory.loc.gov/ammem/afcphhtml/**.

The September 11 presentation includes almost 170 audio and video interviews, 41 graphic materials (photographs and drawings) and 21 written narratives and poems. The voices of men and women from many cultural, occupational and ethnic backgrounds are represented. Some of the interviews are from people who were in the World Trade Center and the Pentagon during the attacks. The majority of the interviews, however, are from other parts of the country—from those who first heard the news on television or radio, and from teachers, friends, family and other members of their communities. In all, materials were received from 27 states and a U.S. military base in Naples, Italy. ◆



Patty Lane



Ben Parrott

FRISCO
FIRE RESCUE
To Our Fallen Brothers:
God Speed To You, And May He Watch Over Your Families.
You Are Gone, But Not Forgotten.

Christina Barr and Steve Green

From top, reactions to the events of 9/11 and memorials to those who died that day took many forms, including a makeshift floral shrine in Seattle; a drawing by an elementary school student in Tennessee; and a series of T-shirts along a fence rail in Nevada.

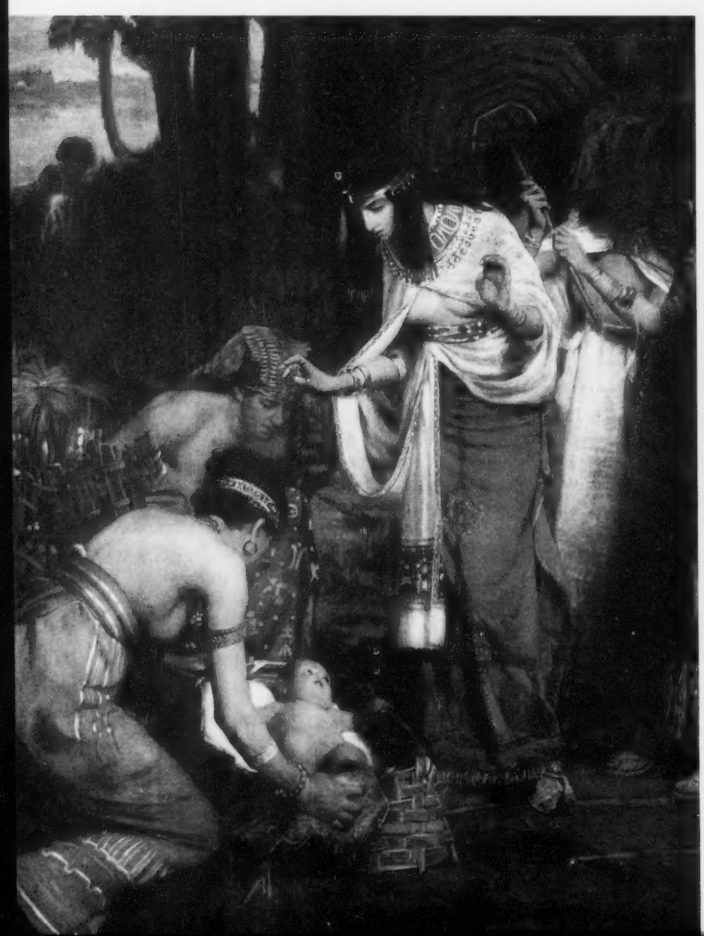
New Online at the Library

WWI Newspaper Pictorials Featured

A new online presentation from the Library of Congress, "Newspaper Pictorials: World War I Rotogravures," features leading newspapers of the day that took advantage of this newly available printing process during the Great War (1914-1918). The presentation, available at **http://memory.loc.gov/ammem/collections/rotogravures/**, is from the Library's American Memory Web site.

Rotogravure printing, which produced richly detailed, high-quality illustrations—even on inexpensive newsprint paper—was used to create vivid pictorial sections. Publishers that could afford to invest in the new technology saw sharp increases both in readership and advertising revenue. Rotogravure is widely used today to print many of the tabloid magazines seen on newsstands as well as Sunday newspaper magazines and other supplements. The "Newspaper Pictorials" presentation offers an explanation of this process.

The images in this collection track American sentiment about the war in Europe, week by week, before and after the United States became involved. Events of the war are detailed alongside society news and advertisements touting products of the day, creating a pictorial record of both the war effort and life at home. Users can browse the materials by date and publication title, such as The New York Times, The New York Tribune and The War of the Nations. ◆



Clockwise, from left: "The Finding of the Infant Moses" by Edwin Long from the New York Tribune, June 22, 1919; a French and British soldier on the front from The New York Times, May 23, 1915; Eva Francis in a photo essay on "The Girl of To-Day" from The New York Times, Dec. 7, 1913.

Opposite, a war-themed cover of the graphic section of the New York Tribune of July 28, 1918

Part Seven
New York Tribune

Tribune Graphic

Sunday,
July 28, 1918

"VICTORY"

From the painting by Lucien Jonas.

NDIIPP in DC

National Partners Unite to Preserve Digital Materials

By GUY LAMOLINARA

Partners in a national digital-preservation effort led by the Library demonstrated a spirit of cooperation when they came together this winter. They asked the Library repeatedly, "How can we work together?"

The Jan. 12-13 meeting at the Library was the first opportunity for the first eight formal partners in the National Digital Information Infrastructure and Preservation Program (NDIIPP) to meet one another and discuss how they will achieve the objectives of their individual projects as well as those of the overall national program. Cooperation and collaboration are keys to their success.

Each of the partner institutions, from as far away as California and as close as Maryland, is working with other partner institutions on projects to collect and preserve significant information that is "born digital" (created in digital form) and at risk of loss. They also will form an enduring collaborative network for sharing "best practices" and addressing common issues.

In September the Library announced awards of more than $13.9 million in federal funds to these eight institutions and their partners to build a national digital-preservation infrastructure. The recipient institutions will match the federal grants dollar-for-dollar, in the form of cash, in-kind contributions or other resources.

Before a celebratory dinner on Jan. 12, following a day of discussions, Librarian of Congress James H. Billington greeted participants in the Thomas Jefferson Building's ornately elegant Members' Room. "You are the key to the success of the National Digital Information Infrastructure and Preservation Program," he said. "As the first formal partners in this groundbreaking program, your projects will be the foundation upon which a digital preservation network is built. Institutions such as yours have always recognized the need to record and make available the record of human achievement," he continued. "But at no time in history have the challenges been greater than in the digital age, where information can be so easily altered—even lost—never to be recovered."

Because no single institution can maintain all the digital information that will be essential to future researchers and lifelong learners, each of the partners has agreed to collect and preserve a specific type of material relating to political Web sites, public television programs, geospatial data, culture and history, social science data, even materials relating to the birth of the very medium NDIIPP is working to preserve.

Laura E. Campbell, associate librarian for strategic initiatives and the Library's NDIIPP leader, welcomed participants to the "kickoff meeting" the first day. She thanked them for their commitment to digital preservation—and for agreeing to be the pioneers in this pioneering program.

Campbell also thanked Mary Rasenberger, policy adviser for special projects in the U.S. Copyright Office, who is overseeing the NDIIPP partnership agreements, and Ariel De, in the Library's Office of Strategic Initiatives, who helped plan the two-day meeting.

Campbell found that, in spite of the diversity of the institutions and their projects, all the participants came prepared to discuss similar issues. Rasenberger requested participants to ask "burning questions." Many of them focused on the following: "What are the criteria for success?" "What are the common sets of challenges for all the groups?" "How do we allow access to these materials while observing copyright law?"

Marybeth Peters, register of copyrights, told partners that "the Copyright Office is facing many of the same issues you do. Historically, we have acquired materials for the Library of Congress as part of the mandatory deposit requirement. But how do we acquire and preserve digital materials?"

Many members of the audience nodded in agreement with Peters' statement that "copyright may be perceived as a barrier" to achieving the goals of preservation and access.

But she reminded them that "copyright encourages creativity" because it "creates exclusive rights."

"The debate has always been the same: to balance what is needed to encourage creativity with what is needed in the public interest," Peters said.

While noting that many issues relating to copyright law have remained constant, Peters acknowledged that "the players are different. Everybody is creating and distributing works" in digital formats. Peters was optimistic that "we can come up with solutions that will respect the rights of creators while allowing reasonable public access."

Deanna Marcum, associate librarian for Library Services, followed Peters with her own "burning question": "When people ask 50 years from now, 'Why didn't you do enough to preserve these materials,' what will we say?"

According to Marcum, Library Services is addressing such issues as the types of digital materials that need to be collected and how best to do so given the costs of digital preservation. "What do we need to do as national and international stewards of the world's digital creativity?" she asked.

At the end of the first day, following Marcum's remarks, the eight partners presented their award-winning projects.

The California Digital Library is developing Web archiving tools that will be used by libraries to capture and preserve Web-based government and political information, such as the 2003 California gubernatorial recall election.

The Educational Broadcasting Corporation is establishing the first procedures and national standards needed to preserve public television programs produced in digital formats. Such popular and respected series as "American Masters," "NOVA" and "Frontline" are to be preserved as well as their associated Web sites.

Emory University and its partners are building the MetaArchive of Southern Digital Culture. The content includes collections and exhibitions relating to the Civil War, civil rights, slave narratives, Southern music, handicrafts and church history.

Because not all digital materials can or should be preserved, the University of Illinois at Urbana-Champaign is developing criteria for determining what is worthy of digital preservation.

The University of Maryland's "Birth of the Dot-Com Era" project is preserving at-risk digital materials from the Ameri-

continued on page 73

New Online at the Library

The Voyages of Sir Francis Drake

The Library of Congress has just released an online collection of important materials that document the travels of the explorer Sir Francis Drake. The presentation, "The Kraus Collection of Sir Francis Drake," is available from the Library's Global Gateway Web site at **http://international.loc.gov/intldl/drakehtml/**.

Sir Francis Drake, English explorer and naval strategist, circumnavigated the globe from 1577 to 1580. During these travels, Drake (pictured at right in a ca. 1583 engraving by Jocodus Hondius) visited the Caribbean and the Pacific, claiming a portion of California for Queen Elizabeth and waging battles on the Spanish. His voyages revealed significant new geographical data about the New World and added greatly to Queen Elizabeth's treasury.

The Kraus Collection comprises important materials about Drake's voyages throughout the then Spanish territory of the Americas. It consists of 60 items—16 manuscripts, 29 books, eight maps and views, and seven medals and portraits. The materials range from 1579 to 1765.

Hans Peter Kraus, one of the foremost booksellers of the second half of the 20th century, and his wife, Hanni, assembled the collection. Born in Austria in 1907, Kraus exhibited a love of collecting from an early age. In 1939, during the Nazi occupation, he fled Austria for the United States. Within two weeks of his arrival in New York, Kraus met Hanni, his future wife and business partner. The couple established an antiquarian bookselling firm, H.P. Kraus Inc., in the early 1940s and did not close this legendary company until Hans Peter's death in 1988.

Hans and Hanni Kraus generously donated their collection of Drake materials to the Rare Book and Special Collections Division of the Library of Congress in 1980.

This online presentation of "The Kraus Collection of Sir Francis Drake" joins other world history collections available on the Library of Congress' Global Gateway Web site at **http://international.loc.gov/intldl/intldlhome.html/**. This Web site features the extraordinary international collections of the Library of Congress as well as those of its partners from libraries in Brazil, Spain, the Netherlands and Russia. This site also makes available such rare items as "The Lewis Carroll Scrapbook" and "Selections from the Naxi Manuscript Collection," which documents ceremonial writings of the Naxi people of China, who write using the only living pictographic language in the world. ◆

NDIIPP

continued from page 72

can business and legal culture during the early years of the commercialization of the Internet.

The University of Michigan Inter-university Consortium for Political and Social Research is identifying, acquiring and preserving data used in the study of the social sciences, such as opinion polls, voting records and large-scale surveys on family growth and income.

The University of California at Santa Barbara is leading the formation of a National Geospatial Federated Digital Repository to design an infrastructure and collect materials across the spectrum of geographic formats.

The final presenters were from North Carolina State University. This project is collecting and preserving geospatial data resources, including digitized maps from state and local government agencies in North Carolina.

Day two was devoted to breakout sessions focusing on four "affinity" groups that will make it easier for the partners to work together to identify and address mutual concerns. These groups will develop solutions that will benefit all the NDIIPP partners as well as, potentially, all communities with an interest in digital preservation.

Groups were formed to discuss intellectual property rights, collection and selection of materials, technical infrastructure and the economics of sustaining a digital preservation program over the long term. Each group identified its priorities for action over the next six months. Library staff members are facilitating the work, and each group will present its initial results during the next partnership meeting in July.

As the Librarian of Congress reminded the NDIIPP partners the night before, "With new technologies comes a surfeit of information that is transitory and fragile and whose long-term value may be difficult to assess. There has never been more information available and it has never been so inherently difficult to preserve for posterity.

"We welcome and applaud pioneers in the field such as you, who are willing to take the hard road and attempt to address the difficult tasks associated with the long-term preservation of our digital heritage," Billington said. ◆

Guy Lamolinara is special assistant for communications in the Library's Office of Strategic Initiatives.

New Online at the Library

Library Partnerships Provide Education Resources in Cataloging

The Library of Congress has launched a Web-based learning center to promote core competency curriculum development for 21st century cataloging practitioners. The Cataloger's Learning Workshop (**www.loc.gov/catworkshop/**) is a cataloging and metadata training resource portal that features a discussion group, links to cataloging training providers, online training courses and suggested readings in bibliographic control. The Cataloger's Learning Workshop is hosted by the Cataloging Distribution Service (CDS) of the Library of Congress.

"The Cataloger's Learning Workshop site provides one-stop access to a growing body of authoritative cataloging education resources," said Kathryn Mendenhall, chief of CDS. "Cataloging practitioners as well as training providers will benefit from the easy access to information about these new courses."

The Cataloger's Learning Workshop grew out of an effort that began at the 2000 Library of Congress conference "Bibliographic Control for the New Millennium." Conferees produced an action plan with several ambitious goals, such as providing appropriate training and education to improve bibliographic control of Web resources.

A number of groups have been working with the Library of Congress to bring the Cataloger's Learning Workshop to reality, including the Association for Library Collections and Technical Services (ALCTS)—a division of the American Library Association (ALA)—and the Program for Cooperative Cataloging (PCC).

"Collaborating with the Library of Congress on this project enables ALCTS to better support the educational needs of its membership and the library community as a whole," said Charles Wilt, executive director of ALCTS. "These courses will provide up-to-date information to practicing professionals and others at both the local and regional level."

A number of workshops and curricula are being developed to address Web bibliographic control training and continuing education. Training materials distribution is handled by CDS, while workshop organization and support logistics are managed through ALCTS and other organizations.

As a result of this cooperative effort, Library, PCC and ALCTS officials expect that there will be more library practitioners who are better prepared to provide access to Web and other new library materials. The customer and member focus of these organizations ensures that high quality training will be provided at reasonable cost.

The Cataloging Distribution Service of the Library of Congress has provided publications and services to the international cataloging community on a cost-recovery basis for more than 100 years.

The Association for Library Collections and Technical Services, a division of the American Library Association, is the national association for information providers who work in collections, preservation and technical services. ALCTS' interests include acquisition, cataloging, collection development and preservation of all library materials in all formats. Additional information about ALCTS' continuing education is available at **www.ala.org/ala/alcts/** under "continuing education."

The Program for Cooperative Cataloging (PCC) is an international cooperative effort aimed at expanding access to library collections by providing useful, timely and cost-effective cataloging that meets mutually accepted standards of libraries around the world. Additional information about PCC is available at **www.loc.gov/catdir/pcc/.** ◆

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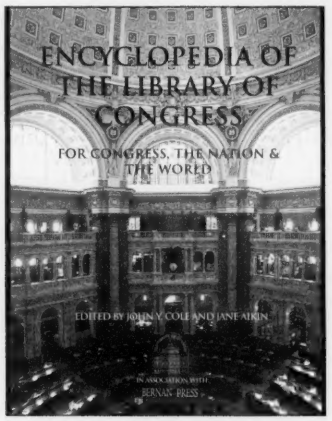
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FOR CONGRESS, THE NATION & THE WORLD
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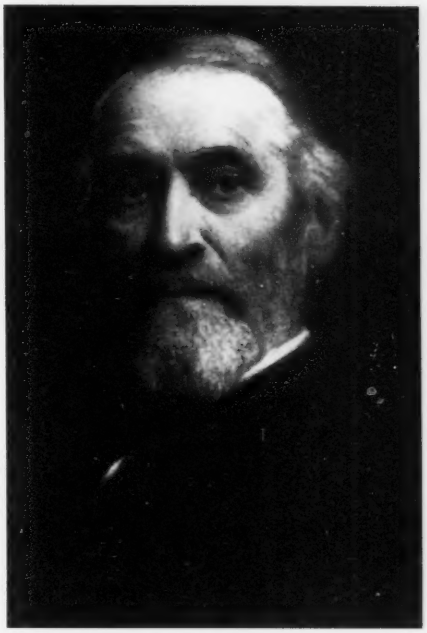


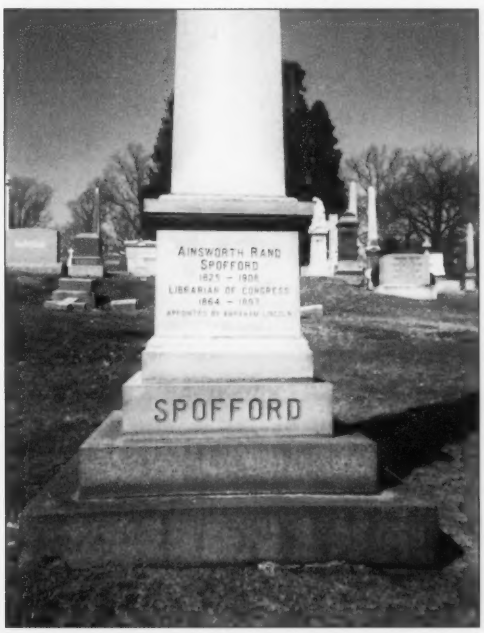
In 1971 John Y. Cole, director of the Center for the Book in the Library of Congress, completed his doctoral dissertation on Ainsworth Rand Spofford (1825-1908). Spofford (pictured at right) served as Librarian of Congress from 1864 to 1897 and as chief assistant librarian until his death. As Spofford's biographer, Cole was aided in his research by Spofford's descendants, particularly great-granddaughter Diana Spofford Laylin (1913-1990) of Great Falls, Va., and his great-grandson, John Spofford Morgan (1917-) of New York City. Cole's research and his close association with the Spofford family led to a discovery and ultimately a resolution about the final resting place of the former Librarian of Congress.

BY JOHN Y. COLE

In the late 1960s, I was engaged in documenting former Librarian of Congress Ainsworth Spofford's crucial role in developing the Library into a national institution. Among his accomplishments, Spofford centralized all U.S. copyright activity at the Library in 1870 and subsequently persuaded Congress to build the Thomas Jefferson Building.

While researching Spofford, I also learned that he was buried in Rock Creek Cemetery in Washington, D.C. I visited the cemetery, noted the plot number in the cemetery office and located the Spofford tombstone. While his wife Sarah's name was on the stone, I soon noted that Ainsworth's was not! While verifying in the office that Ainsworth was cremated and his ashes were located with Sarah's remains, I noticed that his name also was missing from the cemetery's handout that lists more than 50 notable Washingtonians buried there. Among these are Alice Roosevelt Longworth, Alexander "Boss" Shepard, Upton Sinclair, and perhaps best known of all, Henry Adams and his wife, Marian (the subject of St. Gaudens' famous statue "Grief").

More than 20 years later, the matter of Spofford's lack of public visibility at Rock Creek Cemetery was discussed but no action was taken. The occasion was the formal presentation to the Library of Spofford's 1864 certificate of appointment as Librarian of Congress. On May 2, 1994, in the presence of 11 other Spofford descendants, great-grandson John Spofford Morgan presented the Dec. 31, 1864, certificate—signed by President Abraham Lincoln and Secretary of State William Seward—to Librarian of Congress James H. Billington. Billington noted that the gift was "a wonderful way to begin our celebration of the reopening of the Jefferson Building and of the Library's bicentennial decade."



Nearly a decade late, on Nov. 11, 2003, I received an e-mail from Spencer Smith, Spofford's great-great-great-grandson, then a student at George Washington University. He reminded me that we had met on May 2, 1994, when, as a 9-year-old, he had accompanied his mother, Deborah Smith, to the certificate presentation at the Library. Spencer had decided to write a paper about his ancestor and sought my advice. Before long I brought up the matter of the Rock Creek Cemetery situation. Two weeks later I heard from Spencer's mother, who told me that she and her son together would "rally the family" for the gravesite cause.

The story has a happy ending. In a 2004 letter to the family, John Spofford Morgan explained the cemetery situation and the need to correct it. He also pointed out that, as the most direct descendant, he felt an obligation to pay the cost of adding Ainsworth's name to the Spofford tombstone. Today the new words on the Spofford tombstone (Section E, Lot 32, pictured at left) read "Ainsworth Rand Spofford, 1825-1908, Librarian of Congress, 1864-1897, Appointed by President Lincoln." The same words have been added to the cemetery's public handout listing its most notable residents.

With the matter of the tombstone resolved, Morgan suggested that family members might want to contribute instead to a worthy Library of Congress cause, namely the Center for the Book, since its director had brought the situation to the family's attention. The center subsequently received a generous gift from a Spofford family member. ◆

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